DANCING STAR MAGAZINE

"the dancer ... t"

UNE 1955

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N INFORMAL
NTERVIEW WITH
OSE GRECO

STANISLAVSKY"
N EXCERPT FROM
ADORA DUNCAN'S
UTOBIOGRAPHY

JOSÉ GRECO

the dancer's notebook©

published in the interests of the Dance by Selva and Sons, N. Y.

VOLUME ONE NUMBER ONE

"Every Girl Should Have a Chance to Dance" — says Cyd Charisse in Recent Article

In an article written recently for Good Housekeeping Magazine, Miss Cyd Charisse set down her arguments for giving every girl a chance to dance.

"One day, perhaps, I shall have a daughter", she says. "Then I can put into practice all the theories I have about little girls learning to dance." The attractive star of such motion pictures as "American in Paris" and "Brigadoon" is in real life the wife of singer Tony Martin. Although they have two young sons, whose chief interests are football and music, Miss Charisse would make sure they had the best training possible if they showed any interest in a dancing career.

Miss Charisse thinks every little girl is born with a love for dancing. She [illegible] "You have only to watch [illegible] or three posing [illegible] is play[illegible]

believably short time my muscles had firmed, my vitality increased, and I knew that to become a ballerina was the one desire of my life."

She does not believe that every girl is a potential ballerina, but "whether or not she makes a career of dancing, she should have a foundation of ballet." And Miss Charisse advises parents not to think that all the best teachers are to be found in the largest cities. "It has always interested me, incidentally, to find that in many of the smaller cities of our country there are really excellent ballet teachers."

"Parents should not be [illegible] class lessons," she [illegible] remarks.

From the desk of James Selva

Welcome to the "DANCER'S NOTEBOOK". You'll be receiving it regularly from now on, with my compliments.

If you're wondering why I suddenly put on a green eyeshade and became sort of an editor – well, the reason is very simple.

It seems to me that just about thirty years ago, when I first entered the fascinating world of the dance, I knew every teacher personally, almost as well as I know the members of my family. Teachers used to drop in and we would chat about problems, new techniques, new bright lights on the stage – or, every now and then, I got the chance to make a trip around the schools in different cities. Today, things are different. Of course, I still attend the dance conventions and not a day goes by that I don't speak to quite a few teachers. But with the fantastic growth of dancing and dance education, there are so many more of you, more than I could ever get to know personally in a life time. Naturally, I am pleased to see this increased interest in the dance, but at the same time, I don't want to miss those friendly visits. I feel that these get-togethers helped us both: you, the teacher, to advance the best ideals of dance education and we, at Selva, to make the finest dancewear.

That explains the editor's eye shade – it's my answer to the problem of "keeping in touch" with you through the DANCER'S NOTEBOOK.

I hope you will enjoy the DANCER'S NOTEBOOK and look forward to it, as though it were a warm, newsy letter from a close friend.

For, come to think of it – that's exactly what it is.

the first edition

of this new publication, especially designed for dance teachers, is already in the mail to studios throughout the country. Filled with newsy and informative articles on the Dance, this publication will be distributed regularly, without charge, to accredited dance instructors. If you are a dance teacher and would like to receive a copy, just drop us a note **(on your dance school letterhead, please)** and we will be glad to add your name to our eligible list.

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an informal interview with:

JOSE GRECO

This is the fourth in a series of Informal Interviews with interesting personalities from the "World of Dance." The following interview took place in the dressing room of JOSE GRECO on March 26, 1955, at the Geary Theatre in San Francisco, California, where the Greco Dancers were appearing.

The editors of **DANCING STAR Magazine** have endeavored to to retain as much of their subject's personality as is possible in such an interview, and for this reason have resorted to a minimum of editorial "doctoring."

(The First of Two Parts)

Q. Mr. Greco, when did you first organize your company of Spanish Dancers? And where?

A. This goes away back. In 1942 I was very fortunate to have been discovered by the very famous late Argentinita. She was touring the United States at the time, and although I had most of my training in this country, she was able to see that I had qualities which she could well use in her particular ensemble. So, in late 1942 I entered into the Group of Argentinita and her Ensemble of Spanish Dancers. In 1945, after almost four years of continuous collaboration with this great artist, I had learned a great deal that I am today, still reflecting and exposing to the general public. Argentinita was a great artist and I feel very grateful for her teachings. She died in that year of 1945. I wanted to pay tribute to this great lady so I escorted her body back to Spain. In 1945 I landed in Madrid after eighteen years. I hadn't been back since I was a child. There, together with her now famous sister, Pilar Lopez, we reorganized the famous Ballet Espanol. We worked throughout Spain from the beginning of 1946 until 1949, and restablished, what you might call "authority", back into the Spanish dance. The entire Spanish public accepted Pilar Lopez and myself as the purist interpreters of the Flamenco art and authentic folklore. In 1949 Pilar Lopez decided that she would like to remain in Spain, but I thought that the rest of the world should see this magnificent art — so very amicably we separated. I formed my own troupe, and we made our debut in Paris at the **Theatre des Champs Elysees.**

Nila Amparo, Lola de Ronda and JOSÉ GRECO

Q. Have you ever done any other type of dancing, Mr. Greco?

A. No, I haven't. Ever since I can remember I have only done Spanish dancing, although I must suggest to any of your readers who are interested in the dance and Spanish dance in particular, that it is always good to have a firm foundation of ballet. This gives a technique which Spanish dance does not possess. It gives you balance and poise. But one must not do too much ballet if he is interested in becoming a Spanish dancer, for ballet has a particular and definite style.

Q. At what age did you begin your dance lessons? And with whom did you first study?

A. Well, they couldn't really be called lessons. I have a sister who has always wanted to be in the theatre and she is the one who would take all sorts of lessons: singing, dramatics, dancing. It was during the period of her love for the dance that I would chaperone her since I am a little bigger than she — my mother always thought it was a good idea to have have her bigger brother along. It was at this time that her dancing teacher, Helene Veola, who is still teaching in New York City, used to observe me while I was sitting in the corner. While the others were dancing I just sat there keeping

The Signature of Locality

by j marks

SAN FRANCISCO. . . . the grand event of colorful theatre-dance in this city is announced by Edwin Lester, the general director of the 16th annual season of the San Francisco Civic Light Opera. Thus far plans for four shows have been issued. These include *'Kiss Me Kate', 'The Pajama Game' and 'Plain and Fancy'.*

These programs promise, as always, the best in musical entertainment due pointedly to the excellent performers and directors who annually take part in the programs by this civically sponsored group. 'Kismet' after two triumphant years returns to this city with the entire New York company. With the best of Jack Cole choreography and a company of energetic dancers, 'Kismet' brings to this city all the exotic fantasy of the Arabian Nights.

Of particular dance interest is the affiliation of renown Helen Tamiris with the production of *'Plain and Fancy'*, the overnight sensation. Her imaginative and abidingly artistic choreography for this show about which the West has heard so much, will be presented in its original form when this show opens at the Curran Theatre here on October 3rd.

Dances and musical numbers for 'The Pajama Game' are set by Bob Fosse, who, at present, is rehearsing the company in the Southland.

FIESTA IN HAITI. . . . To have a a dance company of unique standing pass almost unnoticed through a city is to me a major misfortune. Jean Leon Destine and his company were not better received by San Francisco as a result, I'm certain, of almost no public announcement in the press prior to his single evening performance here. The fault, certainly, is not his local manager's—Spencer Barefoot, who has always distinguished himself as promoting to the utmost all that is worthy of promotion. It is, I suppose, in the main because dance is still only a slight consideration of music critics in this locality. It is certain that the Destine audience would have been considerably greater had more people known about his colorful 'Fiesta in Haiti' which was held May 2 at the Veteran's Auditorium.

In a program ranging from Old French Court dances to primitive voodoo rhythms, the Destine dancers showed themselves with dignity and discipline. It is interesting to observe that a company fundamentally preoccupied with aspects of primitive dance should possess such relaxed neatness, restrain, and objectivity as their major characteristics. No doubt their total effect is one of controlled showmanship; dressed in suitable and attractive costumes and aware of the proper devices for approaching an audience. However, this very intent upon the polite seems a bit of a hazard for what is after all a dance of basic animal vigor. What results is an animated, entertaining program without the advantage of the emotional and powerful moments which a Pearl Primus brings to us.

On the other hand, one must praise this group for its tastefulness and lack of extravagance; particularly since extravagance is so often lent to the portraiture of the area which Mr. Destine depicts in his dance.

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taking any human emotion and bringing into it a dramatic effect for the theatre. This is what I am supposed to have imposed upon myself. If a man accuses me of being a little theatrical, this is done deliberately. It isn't done to try to fool the audience.

Q. In other words, you try to present your dances from a theatrical as well as an artistic standpoint?

A. Yes. We don't try to rely on effects. We always have the legitimate thing to rely on. I don't understand when someone says that at times I become a little theatrical. I don't know what they mean. I don't know what else I could be, since I'm in the theatre business, as a profession and for my livelihood.

Q. Of all the countries in which you have danced, which seems to hold the greatest interest in Spanish dancing?

A. I must sincerely admit that I have found no country that cherishes this art more than another. From my observations I think that all people love the Spanish dance. We have enjoyed great success in Denmark, Belgium, and Switzerland. We have enjoyed it also in Italy, in England, in Spain itself, in France, in Argentina, in Uruguay, in Chile, in Canada, Mexico, and in the United States. I know from other artists that the Far East is also a great lover of the Spanish dance. I think that like all good things, its acceptance is universal.

(To Be Continued)

Stanislavsky

By Isadora Duncan

(1878–1927)

From the extraordinary Duncan's autobiography, MY LIFE *[1927]*

AS MUCH as the Ballet had filled me with horror, so the Stanislavsky Theatre thrilled me with enthusiasm. I went there every night that I was not dancing myself, and was received with the greatest affection by all the troupe. Stanislavsky came very often to see me and thought that by questioning me thoroughly, he would be able to transform all my dances into a new school of dancing in his theatre. But I told him that could only be done by beginning with children. Apropos of this, on my next visit to Moscow, I saw some young, beautiful girls of his troupe trying to dance, but the result was deplorable.

As Stanislavsky was exceedingly busy all day in his theatre with rehearsals, he was in the habit of coming to see me frequently after the performance. In his book he says of these talks: "I suppose I must have tired Duncan with my questions." No: he did not tire me. I was bursting with enthusiasm to transmit my ideas.

In fact the keen, snowy air, the Russian food, especially the caviar, had completely cured my wasting illness, caused by the spiritual love of Thode. And now my whole being longed for the contact of a strong personality. As Stanislavsky stood before me, I saw such an one in him.

One night I looked at him, with his fine handsome figure, broad shoulders, black hair just turning to grey on the temples, and something within me revolted at always playing this rôle of Egeria. As he was about to leave, I placed my hands on his shoulders and entwined them about his strong neck, then, pulling his head down to mine, I kissed him on the mouth. He returned my kiss with tenderness. But he wore a look of extreme astonishment, as if this were the last thing he expected. Then, when I attempted to draw him further, he started back and, looking at me with consternation, exclaimed, "But what should we do with the child?" "What child?" I asked. "Why, our child, of course. What should we do with it? You see," he continued in a ponderous manner, "I would never approve of any child of mine being raised outside my jurisdiction, and that would be difficult in my present household."

His extraordinary seriousness about this child was too much for my sense of humour, and I burst into laughter, at which he stared in distress, left me and hurried down the corridor of the hotel. I was still laughing at intervals all night. But, none the less, in spite of my laughter, I was exasperated, and angry too. I think I then thoroughly understood why some quite refined men might slam on their hats after certain meetings with the highly intellectual, and betake themselves to places of doubtful reputation. Well, being a woman, I couldn't do this; so I twisted and turned the rest of the night. In the morning I repaired to a Russian bath, where the alternate hot steam and cold water retoned my system.

And yet, in contradiction, the young men I had met in Kschinsky's loge, who would have given anything to be allowed to make love to me, bored me so by the first words they said to me, that they even froze my senses to the very centre of desire. I suppose this is what is called a "cerebrale." Certainly after the inspiring and cultured society of Charles Hallé and Heinrich Thode, I could not possibly stand the society of the *jeunesse dorée!*

Many years later, I told this story of Stanislavsky to his wife, who was overcome with merriment and exclaimed, "Oh, but that is just like him. He takes life so seriously."

Attack as I might, I received some sweet kisses, but otherwise I just met with a callous, solid resistance which there was no disputing. Stanislavsky didn't risk coming to my room again after the theatre, but one day he made me very happy by taking me out in an open sleigh to a restaurant in the country, where we had lunch in a private room. We drank vodka and champagne and we talked of Art, and I was finally convinced that it would take Circe herself to break down the stronghold of Stanislavsky's virtue.

I had often heard of the terrible dangers which young girls risked by going into theatrical life, but, as my readers can see from my career so far, it was just the opposite. I really suffered from too much awe and respect and admiration, which I inspired in my admirers.

Broadway Dance Beat

By David Raher

⊕ ⊕ ⊕ The big news around here during the latter part of April was Ballet Theatre's fifteenth birthday season at the Met. The old Opera House was literally crawling with revivals and guest artists.

At this writing, Antony Tudor led in the revival division, with Alicia Markova and Eric Bruhn running neck-to-neck in the guest artist class. According to local critics 'Pillar of Fire'—in spite of its ravel-ly look—was cause for rejoicing. Nora Kaye's, Hagar, has not diminished with the passing of time. In fact, she is credited with giving the role a new dimension. Laing, Tudor, Lucia Chase and Annabelle Lyon resumed their original roles in the powerful love-drama of frustration. A discernible criticism was the unintegrated look of the corps de ballet, too young or too new in the company, to have come under the Tudor influence before this season.

⊕ ⊕ ⊕ Markova's 'Giselle' was given high praise; Bruhn's Prince in 'Swan Lake' was unreservedly lauded, both for excellence of mime and proficiency of technique. In fact, if any artist can be singled out for consistency of praise, it is he.

⊕ ⊕ ⊕ Sonia Arova's (late of the Grand Ballet du Marquis de Cuevas) mime bit, as Albrecht's fiancee in Giselle, Act 1, deserves a special citation. In the countless versions of the Gallic classic seen by this observer, rarely has the noble lady been the pivotal character she deserves to be. In fact so precise was the amount of emotion displayed (abetted by just the right degree of restraint, befitting a lady of her station), that it was no longer difficult to imagine why Giselle goes mad at this point, precisely where the script calls for it.

⊕ ⊕ ⊕ It is difficult to pin-point the reason why 'Interplay', a vintage Robbins, falls flat. Perhaps it's because Kriza's former effervescence as ring-leader of a band of dancer-for-the-fun-of-it, is now reduced to a slow fizz. We are here coping with the passage of time. Kriza is still young but no longer youthful. He no doubt can fill and should be given roles which utilize the maturity he has gained since the birth of Inter play. His simulated vitality appears to slow down the rest of the group. Perhaps the accusation is unjust, as the rest of the company also appeared somewhat breathless. Over-work?

⊕ ⊕ ⊕ Massine's 'Aleko' was cooly received, a dated look. Although the leading dancers (Markova-Bruhn), were credited with expert performances.

⊕ ⊕ ⊕ The much anticipated 'Romeo and Juliet' of Antony Tudor was thrust upon the junk pile with the dismissal of 'a former shadow of itself'. Who's surprised? A fine work of its proportions needs not only thorough rehearsal and a carefully chosen cast, but the polish that comes from repeated performance.

⊕ ⊕ ⊕ Tara's miniature 'Designs With Strings' to Tchaikowsky music was given a luminous performance with Arova and Bruhn in the leading roles.

ALICIA MARKOVA

—Photo by Cyril Morris

The ballet's charm is so elusive that it can be missed if you've had a bad day at the office or are worried about unpaid bills. The danger lies in the score. The composer is at his most sentimental, sacharine sweetness (Trio in A Minor, Second Movement). The choreography, although surrendering to it, is saved by the somewhat impersonal attitude of the dancers themselves. They appear to resist it.

⊕ ⊕ ⊕ The trouble with revivals is that you always remember the original casts. And sometimes the greatness of a ballet depends upon them. Such is the case with 'Pas de Quatre'. Dolin's vignette based on a nineteenth century lithograph and danced to music of Pugni, had as interpreters (back in '41) Markova, Baronova, Annabelle Lyon and Nora Kaye. Foch superbly different in her own way.

Mary Ellen Moylan, Lupe Serrano, Sonia Arova and Ruth Ann Koesun executing these same steps today, do not have quite the same effect. Technically, they are all brilliant dancers; their individual chemistrys, however, do not combine to make the perfect solution. There is a too apparent sameness.

⊕ ⊕ ⊕ Although David Lichine's 'The Sphinx' (originally called 'La Rencontre' in the repertoire of Petit's Les Ballets de Champs Elysees in '49) served to dish up Leslie Caron for the movies, it was never considered more than an atmosphere ballet, well suited to the repertory of the aforementioned Gallic company. The best of its component parts were the music by Sauget and decor by Berard. The choreography was spotty and relied too heavily upon mechanical contrivances (rope ladder, massage table and aerialist platform) provided by the designer.

Lichine set himself a master's task by undertaking to depict the Sphinx asking Oedipus riddles, in dance form. Worse, getting his answers across. The proceedings only begin to focus when the protagonist and the Egyptian lady engage in a duel, for these were fairly obvious movements and gestures.

Youskevitch's too, too rigid classicism and Nora Kaye's relentless power as actress-dancer made it seem like a tempest in a tea pot. Babilee's mystical lyricism and Caron's almond-eyed-otherworldliness were ideal.

⊕ ⊕ ⊕ One wonders how much de Mille's 'Rodeo' owes to Loring's 'Billy The Kid'. How effective, fresh and original the theme and choreography must have appeared when the latter work was presented in 1941. The stride in demi-plie of the cowboys; the slapping of the raised knee and the breathless running, the vertical lifts of frontierswomen.

Kriza as the young Billy is fatuous and incredible. The ridiculous patch on the seat of his overalls and the boyish straw hat only succeed in magnifying his broadshouldered brawny nakedness. The characterization improves in the sequences where he is called upon to be his age; but the maniacal, fanatic bent to kill—the facet of Billy's personality, so compelling to watch is missing. Loring had it. With it he was able to string together the episodes on the 'Kid's' life; he was able to make it a dramatic entity.

⊕ ⊕ ⊕ If for nothing else, the year 1941 was notable for the creation of 'Bluebeard'. A parting gift from the master, Fokine. Rich in characterization, rich in humor and painted in broad choreographic strokes with a firm hold on the reins. How many already established dancers achieved fresh acclaim by the grace of this genius? Dolin in the title role displayed a mastery of broad comedy, hitherto unsuspected; Baronova, as Bulotte, his sixth wife, gave one of the most dynamic performances of her career; and George Skibine as Prince Sapphire was a study in natural grace and noble line.

It is a sturdy ballet. For even in the absence of Baronova, Skibine and some of the others, it still holds together remarkably well. In the current revival at the Met, Dolin as guest artist is still the superb Bluebeard; Maria Karnilova dances the role of Bulotte with verve and authority and Eric Bruhn preserves the noble line of Prince Sapphire in the tradition of Skibine.

⊕ ⊕ ⊕ If Simon Semenoff's grotesque alchemist Poploni, has lost a little of its sinister appeal, it is still a remarkable character study and a master piece of make-up. Barbara Lloyd stopped the show with a dazzling display of technique and lilliputian charm as the page, Angelo.

⊕ ⊕ ⊕ There have been insinuations that with few exceptions the galaxy of guest stars hired to illuminate Ballet Theatre's season at the Met, have not essentially altered the general excellence of the company itself. In fact, the implication is that the need for guest stars is, within itself, an admission of weakness.

However true this theory may be, it is clearly open to exception. Note the case of Tudor's 'Lilac Garden'. However much this masterpiece has been bandied about by various and sundry companies, it did not become a revival (in a true sense of the word) until its leading dancers, Nora Kaye and Hugh Laing, were reunited in a recent Met performance. When Laing meets Kaye there is a combustion which creates a pure Tudor compound. And although Tudor compounds are not imperative for Tudor works, they do have a watered down look without them.

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For me, the appeal of Lilac Garden will never pale. It is a mature work dealing with recognizable human emotions and intended for adult consumption. Ballet rarely achieves this level. It is a credit to Tudor's genius that most of his works contain these elements. Some of his dancers, such as Kaye and Laing, have become expert exponents of his style; the result is a greater clarity, a deliciously brittle delineation of his choreography and ideas, which never prove less than stimulating.

⊕ ⊕ ⊕ It is easy to understand why de Mille's 'Three Virgins and a Devil' has been consigned to the mothballs all these years. Another '41 vintage (that unforgettable year!) work totally dependent upon the style of its performers for palatable results.

For what dancer can replace the comic texture of de Mille's own version of The Priggish One? Or Annabelle Lyon's loosely idiotic Lustful One? Lucia Chases performance of The Greedy One only survives in relation to the others. Yurek Lazowsky's Devil is suitably ribald and John Kriza sustains the role of A Youth, formerly the property of Jerome Robbins.

What a gay, saucy romp! In another ten years, if we're still around, it will still be one of the funniest ballets (for adults) ever conceived.

■

LONDON FOOTNOTES

by

PETER CRAIG-RAYMOND

THE TRAGEDY OF MISS BUTTERFLY, 1955

‡ ‡ ‡ The hat-trick, and by Frederick Ashton! No less than three new ballets in two months for Sadlers Wells and all three with enough praiseworthy material to give most English ballets a deep freeze inferiority complex.

Ashton's third new work is best of all—again surprising. He has divided his forty-five minute ballet into five scenes and packed in enough incident, imagination and interest to fill ten ballets for the normal camp.

Madame Chrysantheme is the tale of two French sailors who land in Nagasaki and of the one 'temporary bride' who can satisfy Pierre. This butterfly romance lasts until, returning for a final au'voir before setting sail, Pierre finds his love testing the authenticity of his fee to her. Disillusioned he goes . . . forever. But was Madame Chrysantheme counting her dollars as a madam does, or was she 'counting her blessings' to remind her of Pierre.

Romanticists out. Madame est madam!

With this scenario, Ashton has rushed the pace and yet given a simulation of oriental slow-trot movement. As Pierre, Alexander Grant has a fine part with one jacktar solo which outdoes Gene Kelly. As the butterfly who turns caterpillar, young Elaine Fifield gets her first major created role and I think both it and she will last quite a time in the Wells' repertoire.

A very special commendation to Isabel Lambert whose costumes are exquisite and whose decor is the nearest approach I have yet seen at the Wells to the contemporary idea of stage building. Atmospheric, clever and unconventional, I found it really excellent.

SYLPHIDES

‡ ‡ ‡ Owing to a sprained ankle on the day of Beryl Grey's appearance at Covent Garden to dance the nocturne, valse and pas de deux, Elaine Fifield had to step into this ballet in addition to Madame Chrysantheme.

This is, I imagine, the explanation of Fifield's restrained, 'held-back' work in Sylphides. She was keeping herself in reserve for her later role. This is unfair on both the dancer and the ballet.

I realise fully that last-minute accidents cause problematical casting changes. But such a time is surely rather an appropriate excuse to try-out a young dancer in a role?

The audience will understand—and who knows what sparks such a lucky break opportunity might reveal from an untried artist?

RINALDO

‡ ‡ ‡ A third view of Ashton's Rinaldo and Armida merely served to strengthen my feelings about this ballet. A splendid vehicle for both Svetlana Beriosova and for Michael Somes—and a fine short work from Ashton.

WARNING

‡ ‡ ‡ Colin Venton—the publishing house here—have just contracted me to write a booklet 'So You Want Your Child To Be A Ballerina'. Let me warn publishers: this is the last book of advice to

—Angus McBean

Svetlana Beriosova and Michael Somes in 'Rinaldo'.

young dancers that I write. Each time I write on the subject I try to paint a greyer, blacker picture of the terrible lack of work possibilities in ballet today.

Yet, each time, I am afraid that one day a heartbroken girl will walk up to me and say: I read your book, I wanted to dance. . . now look at me.

What would I answer?

I tried to warn you, dear? I told you how hard it was? All true, but some where an end must come to these tens of thousands of children who want to dance (professionally). It is no longer merely that jobs are not there. Today it is that the jobs cannot and will not possibly be there—ever.

How few from how many can ever in fact, dance. And how tragic it is. But where is the answer?

EDITOR'S NOTE: Here in America, our up-and-coming dancers have a somewhat brighter outlook—thanks to the ever increasing movies, nightclubs and TV shows that are using more and more of all types of dances and dancers.

LONDON DIARY

‡ ‡ ‡ Margot Fonteyn has been dancing for twenty-one years. . . Violetta Elvin has returned from Rio. . . Nadia Nerina is touring South Africa. . . John Hart is now the Wells' balletmaster. . . ex-maitre, Alfred Rodrigues, is not devoting himself fully to stage and film choreography and the Powel-Pressburger ('The Red Shoes') new film—Oh, Rosalinda—which stars Ludmilla Tcherina has been choreographed by Rodrigues. . . Both 'Kismet' and 'The Jazz Train' arrive in London next week and I hope to comment on them next month. . . the new FOLLIES BERGERE at the Prince of Wales-theatre is outlavishing its lush predecessors and includes some worthwhile dancing, especially from American duo Vicki & Fredi, Ilona Adams, and from the Ganjou Brothers with Juanita whose act has vastly improved. . . .●

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The Signature of Locality

by j marks

SAN FRANCISCO. . . . the grand event of colorful theatre-dance in this city is announced by Edwin Lester, the general director of the 16th annual season of the San Francisco Civic Light Opera. Thus far plans for four shows have been issued. These include *'Kiss Me Kate'*, *'The Pajama Game' and 'Plain and Fancy'*.

These programs promise, as always, the best in musical entertainment due pointedly to the excellent performers and directors who annually take part in the programs by this civically sponsored group. 'Kismet' after two triumphant years returns to this city with the entire New York company. With the best of Jack Cole choreography and a company of energetic dancers, 'Kismet' brings to this city all the exotic fantasy of the Arabian Nights.

Of particular dance interest is the affiliation of renown Helen Tamiris with the production of *'Plain and Fancy'*, the overnight sensation. Her imaginative and abidingly artistic choreography for this show about which the West has heard so much, will be presented in its original form when this show opens at the Curran Theatre here on October 3rd.

Dances and musical numbers for 'The Pajama Game' are set by Bob Fosse, who, at present, is rehearsing the company in the Southland.

FIESTA IN HAITI. . . . To have a a dance company of unique standing pass almost unnoticed through a city is to me a major misfortune. Jean Leon Destine and his company were not better received by San Francisco as a result, I'm certain, of almost no public announcement in the press prior to his single evening performance here. The fault, certainly, is not his local manager's—Spencer Barefoot, who has always distinguished himself as promoting to the utmost all that is worthy of promotion. It is, I suppose, in the main because dance is still only a slight consideration of music critics in this locality. It is certain that the Destine audience would have been considerably greater had more people known about his colorful 'Fiesta in Haiti' which was held May 2 at the Veteran's Auditorium.

In a program ranging from Old French Court dances to primitive voodoo rhythms, the Destine dancers showed themselves with dignity and discipline. It is interesting to observe that a company fundamentally preoccupied with aspects of primitive dance should possess such relaxed neatness, restrain, and objectivity as their major characteristics. No doubt their total effect is one of controlled showmanship; dressed in suitable and attractive costumes and aware of the proper devices for approaching an audience. However, this very intent upon the polite seems a bit of a hazard for what is after all a dance of basic animal vigor. What results is an animated, entertaining program without the advantage of the emotional and powerful moments which a Pearl Primus brings to us.

On the other hand, one must praise this group for its tastefulness and lack of extravagance; particularly since extravagance is so often lent to the portraiture of the area which Mr. Destine depicts in his dance.

The program was filled out nicely with pleasant little semi-pantomimic dances of courtship and play with which Haiti abounds and which are refreshing in limited amounts.

EARLY CALLS for San Francisco Ballet. . . . a few days ago I had the pleasure of watching a major rehearsal of the San Francisco Ballet preparing itself for one of its most important seasons.

At present a review of their several evenings of performance is not possible; a few comments concerned with this most disciplined and excellent group is timely. As the major bearers of the creations of George Balanchine to the West Coast, this company headed by Nancy Johnson, Sally Bailey and Gordon Paxman is rehearsing full-time with an earnestness and energy rarely seen in those dimly-lighted and not very romantic halls where ballets are recreated.

Working to the reproduction of a little hi fi set and recordings, the new offerings by the S F Ballet are of importance for several reasons. First: they constitute in one instance the first opera-ballet by a contemporary composer to be staged in this city by a major local company. I refer to the astounding 'Renard' of Igor Stravinsky which Mr. Balanchine has set with rather complicated and honest preoccupation with the modern dance idiom. I was particularly astonished by some of the very non-balletic axial and contractual movements which the soloists were performing with some difficulty in rehearsal. Secondly: the premiere Balanchine works for the ballet impressed me with their importance as they represent an obvious and essential growth for the company which has admittedly, dealt in the main with far more traditional works in the past.

The 1955 season, as demonstrated in this rehearsal, will bring to San Francisco a San Francisco Ballet Company unhesitatingly accepting the challenge of choreographic territory pointedly new to their viewpoint and repertory.

Pas de enfants. . . . Ballet Celeste whose dancers in the per-

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forming company for the most part are under 17 years of age, will present a program of ballet June 5 at 2:30 PM at the Berkeley Little Theatre. An all-Tchaikovsky concert is scheduled with dancers John Parham, Geraldine Uhlig, Filomena Espino, Jeanine Thoene and Penelope Logios sharing major parts.

NOTES. . . . Mimi Kagan, one of the finest instructors of modern dance in this area, tells me that her most kinetic undertaking for the next few months will involve the arrival of the stork. Regular classes will begin in September at which time I hope to visit Miss Kagan's studio and comment in these pages on her gifted talents as a teacher. . . . The Shipley and Maple School will present its annual airing of school talents at Veteran's Auditorium in June. . . . . The San Francisco Dance League was active in the sale of tickets for the Destine performance. . . . Ann Halprin, a truly fine artist and dancer, is receiving the abundant praise and publicity she so much deserves in New York City. . . .

THE GLASS SLIPPER DIDN'T FIT . . . .with so enchanting a theme as a modification of the Cinderella story, this motion picture proved

'Why don't we just wait for a Waltz, Mr. Coppland?'

choreographically disenchanting.

The disappointment was intensified by the fact that Roland Petit, widely known for tasteful and colorful theatricalism in the ballet, was responsible for the choreography.

Whether or not the motion picture medium frustrated Mr. Petit's imagination and usual good sense of good-taste, the dance in 'The Glass Slipper' was of the kind generally associated with the Hollywood film: choreography for costumes and sets. Both costumes and sets on the whole deserve attention in this rare instance of splendid coloration and design. But I cannot help but wonder what happened to the dance which usually accompanies women in toe-shoes.

●

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THERE'S SOMETHING ABOUT A LATIN — AMERICAN DANCE!

Says ***MOLLIE S. PATTON***

WHAT must be one of the most amazing features about Latin - American dances is the warm welcome they received when they were first introduced into these islands.

Indeed, it may surprise dancers to know that as a race, we have, on the whole, approached dancing warily. Even in the sixteenth century, when the Elizabethans burned the candles at both ends to make a glorious light, we had our writers who asked in outright bewilderment, as did the author of "A Treatise Against Dicing and Dancing," published in 1579: "What good doth all that dauncing of young women, holding upon men's arms that they may hop the higher?"

And this enquiring attitude persisted. Two hundred years later a Mr. Edward Topham was printing his pained findings about "Scotch women." The moment a lively reel began, "they started up and you would imagine they had received an electric shock or been bit by a tarantula!"

In the nineteenth century "The Times" thundered against the Polka. And the innocent Waltz, sweeping into England after the Napoleonic War, soon received this sharp recognition from Dr. Burney, an eminent musician of the time: "The verb waltzen implies to wallow, welter or roll in the dirt of the mire. Having seen the waltz performed by a select party of foreigners we could not help reflecting how uneasy an English mother would be to see her daughter so familiarly treated."

But when several years ago the dance with the Latin lilt hit Britain, it produced nothing but praise. Probably this was an interesting sign of the times, the subconscious desire of a people grappling with an increasingly complicated life to get back, in their hours of ease, to the fresher simplicities of existence, and there is no doubt the Latin American dances express a far simpler civilisation than ours.

Even the musical instruments on which they are played spring from nature itself. Seeds grown in the good earth; the shell of a fruit; skins and the teeth of animals; the use of the human hands alone; the sound of water, and sometimes cowbells.

Incidentally, the sources of all these Latin American dances can be traced to various nationalities —Spanish, Portuguese, Indians and negroes. When the Spain of yesterday, seeking to widen her empire, reached the shores of South America, the simple natives who greeted the Spaniards imposed their own primitive rhythms on the melodies of their conquerors. Later when slaves were imported from Africa, they added a melancholy strain, and the

rhythm of the heavy oars they had to pull during the enforced voyage was another addition. Although there is no clear-cut demarcation line between any of them, the Indian dances are, as a rule, slow; the negro dances are distinguished by irregular rhythms, while the Spanish and Portuguese type of dance has a steady flowing movement. All this, combined to make a new folk music, a rich intermingling of warm-blooded races.

Another surprising feature about them is the fact that a European dance can be transformed in Latin-America. In fact when it returns from that country it is hardly recognisable, so exotic has it become.

It is, for instance, possible to trace the Cuban Habanera to the English Country Dance. This old dance first went to France during the reign of Louis XVI, and from there it travelled to Spain. Then across the seas it went to Cuba, where it was eventually named the Danza Habanera, meaning the Dance from Havana. Finally the Danza was dropped, and Habanera only remained, and as such is known to the musical world. Incidentally, a close connection of the Habanera is the Argentine Tango, and it is more than possible that this was

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adopted from the Habanera early in the 19th century.

Yet another point of interest about Latin-American dances is the meaning behind some of their names. One dance, the Marinera, was so named in honour of the Peruvian navy, because the movements of this dance resembled the graceful rocking of a ship.

Some have been named after saints, while others comemorate certain historical events. As to the popular dances in that country, their production is just as much an industry over there as in our own Tin-Pan Alley. Francisco Canaro, composer of tangos, is only one song-writer who has made a fortune from his songs.

Dancers over there take their pastime very seriously too, and many are the elaborate dance festivals that are held. No Latin-American carnival would be quite complete either without a dancing session, and special prizes are often awarded for the best compositions.

Consequently, though they come from a different continent, Latin-American dances have an enduring quality about them, and it is not so very surprising that they received a warmer welcome in this country than most of our other dances.

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The West Coast Committees of the Cecchetti Council of America will conduct two refresher courses in this area this summer: one at the Mark Hopkins Hotel in San Francisco, July 1st and another at the Statler Hotel in Los Angeles, August 26th.

The eight-hour sessions will be divided into morning classes for teachers only and afternoon classes for their students at which teachers may observe and take notes.

A program of graded work from the Elementary Syllabus and Kinderballet for the small folks who are preparing for serious ballet study will comprise the work for teachers. Student classes will consist of variations, dances, pantomime and special classes for boys.

The Council announces that recordings for Grades III & IV have been completed and may be obtained from Stepping Tones Co. or their distributors.

■

Editor:

I am a Round Dance teacher and arranger interested in almost all dancing.

I was talking to someone at a dance in Blythe, Calif. Saturday night. She told me that she would like very much to have her child take Tap and Ballet, there is no teacher there. She said there are quite a few who want to there.

Now, I don't know if it would pay anyone, I couldn't estimate the chances for success. Thought I'd tell you about it in case anyone is interested.

I am going to send one of Dancing Star magazines to this woman in Blythe, so she can read it.

Sincerely yours,
Mrs. Betty Thompson
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Editor's note: We are publishing Mrs. Thompson's address with the thought that one of our readers might be interested in contacting her with regards to teaching possibilities in Blythe.

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Nadia Nerina, photographed by Mike Davis, before her 'Farewell' television appearance.

'Today we're going to learn a new dance called the 'People Dance'.

Two Baker dancers, Richard and Danny Voltmer, will present their flash-tap and Mambo as a part of the 'Junior Follies of '55' to be held June 18th in San Gabriel, California at the Mission Playhouse.

BAKER DANCERS TO STAGE 'JUNIOR FOLLIES'

Approximately 250 students—tiny tots teen-agers and adults—will appear in a versatile dance program titled 'Junior Follies of '55' on June 18th at the Mission Playhouse in San Gabriel, Calif.

Featured, will be the Baker Dancers Show Unit which appeared recently at the Statler Hotel and Philharmonic auditorium in Los Angeles. Part of the unit is at present appearing in Las Vegas. Fourteen-year-old Bobby Burgess, also a member of the Baker Unit, is currently dancing in films at the Disney lot.

Purpose of the show is to raise funds for the continuance of hospital shows. Students of the Baker Studios pride themselves in spreading joy throughout the year by entertaining the aged, the military and polio convalescents.

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Two scenes from the new Frederick Ashton Ballet, 'Madame Chrysantheme'.
(See Peter Craig-Raymond's column, page 206) —Photo by Baron

DANCING CAVALCADE

Ballroom dancing champions of San Diego County, Calif., will be crowned June 25th, when the National Smooth Dancers conduct their 6th annual Dancing Cavalcade at Hotel del Coronado.

Approximately 50 couples will compete in Waltz, Foxtrot, Rumba and Tango divisions, with the four title winners vying in an all-around event for the grand championship.

The 1955 tournament culminates a series of 34 contests held in San Diego ballrooms and nightclubs to qualify amateur dance teams for the finals.

Two popular orchestras will furnish music for the competitions and impromptu entertainment and dancing between events.

Judging will be supervised by professional dance directors under Olympic Ballroom Tournament Rules, and the entire production will be conducted by members of the Smooth Dancers' Dancing Cavalcade Board of Directors under direction of Bearl A. Bennett, Program Director.

Jan Taub will be crowned queen of the Dancing Cavalcade in opening ceremonies.

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concepts of an organic dance

BY j. marks

Drawings by Sharon Godsy

Modern dance, like modern thought, represents in many ways the culmination of the collapse of Victorian aesthetic, moral and rationalistic attitudes. As an art form it stems from the same stimuli from which modern painting, sculpture, music, and literature have grown. The modern dancer places a great many expectations upon his work, and that, perhaps, is why a great many casual observers long hesitated to understand and appreciate the profound impact essential to this approach to movement. A modern dancer refuses for his dance to be merely a casual observation of actuality, a mere decoration, a formulated design to music. He wants it to be more; he wants it to be a reality and at the same time to reach beyond the confines of realism. Doris Humphrey put it this way a good many years ago: **"I wish my dance to be based on reality illumined by imagination, to be organic rather than synthetic; to call forth a definite reaction from my audience and to make its contribution to the drama of life."**

In this statement from the noted American dancer-choreographer is to be discovered the very essence of the nature of all creativity. Beyond this, there is a fundamental intellectuality of which her statements reveal in association with a form of basic, almost primitive expression, which has for generations been regarded as a non-verbal and intuitive function.

And thus before it is possible to speak about fundamental concepts of dance and, in particular, modern dance, it is necessary to determine what degree the dance possesses a voice capable of verbally spelling out its essence. When Pavlova was asked a question concerning the meaning of a ballet in which she had performed, she replied that if she could express verbally what this dance had meant, she would have had no reason to dance it.

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I am inclined to agree with the ballerina: dance is a genre of itself. Its vocabulary is the vocabulary ot gesture. Any further explanation or exposition concerning dance is outside the boundaries ot the art and represents a tangent of programatic discourse. The very organic nature ot modern dance impels us to look upon it in much the manner that the existential philosophers look upon life. **"It is a reality to be experienced and not a problem to be solved."** So with the dance: a reality to be experienced. And yet, like life, contlicts and problems, food for thought, it you like, are constantly coming betore our eyes. A portion ot the process which instructs us to experience life also instructs us to employ all of our human faculties in this experience. Clearly, contemplation is a vital portion ot the human experience, and thus that basic ability of cognition must be involved in a procedure, if that procedure is to represent the process of life as a whole.

More than anything else, modern dance seeks the recreation of life and life's realism ot thought and emotion as a whole. The miracle ot life is never to be discovered in its atomized bits and tragments; but only in its whole which somehow consistently equals more than the sum of its parts. In the vitalization and expression ot externals as well as internals, the subtle projection and stylization of human tears and longings, the embodiment of otherwise concealed thoughts and dreams is found the principal preoccupation of the modern dancer. And thus at each moment, we, as observers of such a process, are acutely aware of some great, powerful seeking and probing for a reality which is relatively new to our conscious minds.

Certainly at one time, one knew quite definitely what this term "reality" meant in his society. At least he believed he did. But the passage of time has changed nothing to the degree that it has changed this single word. At one time God, Jesus, and the Holy Ghost were readily embraced by the concept of reality. They existed. And in this same era, the reality of one man was presupposed to be the reality of all men. One agreed with this concept of reality, and was thus correct or

he disagreed and was in error. That red was red, that God was God, that an object was an object were regarded as universal principles. And this concept of reality did not merely involve the fundamental issues of daily life and society, but all the superficial details as well. Truth was one. Today, however, there are endless varieties of truths and as many types and kinds of reality. What for one man is true and real, is in no manner true and real for another.

The essential adventure of the artist, it has always seemed to me, is to be discovered in his search for the real: the reality which he alone represents as well as a more fundamental reality which is so general and so ambiguous as to be beyond the capacity of words. Of course once he accepts the contention that each man possesses his own reality, it is necessary for him to be as capable to accept others according to their own reality. There is primarily, then, the reality of the self; but, there is the equally important reality of others.

What is the capacity of the modern dancer? To express with a vocabulary of gesture the nature of experience as it is felt and understood by an individual reality. To devise through the constant growth of this individual reality, as well as the development of technique, a mode of gesture, capable of deeply and fully expressing this personalized realism.

And yet this reality is not mere material from a psychiatric clinic: personalization beyond the point of community. Dr. Rallo May has pointed out the paradox of human behavior and existence in his observation that the deeper the penetration into one's self, the fuller the expression of a universally human reality. This reality is not merely human, it is organic. It represents life: it **is** life.

The liberation from one's self inflicted restrictions necessary to this quest for reality is, of course, primary to the whole process.

Before one can possess the courage to be one's self, he must genuinely enjoy being himself. And before one can truly know to just what extent he enjoys himself, he must have some experience which gives to him a glimpse of that self, unadulterated by the constant infiltration of social standards. Of course, one does not discover the single being which one is always led to believe exists behind one's skull. To the contrary, the greater the penetration into one's self, the more numerous the personalities discoverd. But always a unitary principle is active in the mind, and unity is discovered in diversity.

What the modern dancer expresses for me is the third dimension of his existence. And thus he is expressing both himself and all humanity. His creative gesture is compounded, obviously, of a sense of liberation, of self-reliance and defiance. He does not perform for his audience. But instead, the audience represents a peaceful intruder in the dancer's dream and vision. And when the modern dancer performs for an audience, he is taking for granted the freedom of his own reality. He is taking for granted that the members of his audience, possessing such a reality of their own, are capable of extending to his performance the tolerance and absorption of being aware of the reality of others.

Teachers' and Students' section

Freedom, total artistic freedom, Igor Stravinsky has declared, is frightening. One must find restraints. I cannot wholeheartedly agree with the composer. The restraints of the artist are to be discovered within his materials. That individuals in our decade have disgraced the freedom of our era of artistic expression through the artless and talentless employment of devices over which they have no control and for which they have no appreciation or understanding is utterly true. But the misuse of a concept by some, in no manner makes the abandonment of such a concept necessary or advisable. Rather, it makes it only that much more clear how necessary it is for those with talent and those with genuine out-going sensitivities to investigate more fully into that reality of themselves which is the material and vehicle for their expression.

This is what the early statement by Doris Humphrey means to me in an era when modern dance has found an audience of admirers and patrons. It is this adventure, this search for the real which all modern dance finally represents. It is the liberation necessary to this adventure which brings to us a reality illuminated by imagination; a reality expressed through the vocabulary of a living and vital gesture, and not the formulated and calculated mime of a lost rationalistic age. Above all, it is this search for the real, as expressed to the community, which creates for the being his greatest contribution to the drama of life. ●

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MEAS.	COUNT	TERM
		STEP ONE (Entrance Step)
1	1	Tap R heel to R
	2	Step R together
	3	Tap L heel to L
	4	Step L together
2	&5	Flap R
	&6	Ballchange L-R
	&7	Flap L
	&8	Ballchange R-L
3	1,2	Jump on R as L kicks up in front (cakewalk kick)
	3,4	Jump on L as R kicks up in front (" ")
4	5-8	Repeat Meas. 3
5-8		Repeat Meas. 1-4, still Entrance Step, end facing audience.
		STEP TWO
9	1&2	Shuffle step R
	3&4	Shuffle step L
10	5	Step R to side R
	6	Dig L to R
	7	Step L to side L
	8	Dig R to L
11	&1	Flap R
	&2	Ballchange L-R
	&3	Flap L
	&4	Ballchange R-L
12	5	Step R to side R (beginning to make a R walking turn)
	6	Step L, making ½ R walking turn
	7	Step R, completing R walking turn
	8	Step L next to R
13-16		Repeat Meas. 9-12

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STEP THREE

17	&1	Shuffle R
	&2	Ballchange R-L
	&3	Shuffle R
	&4	Ballchange R-L
18	5	Jump on R as L kicks up front (cakewalk kick)
	6	" " L " R " " " " (" ")
	7,8	Repeat 5,6
19	1	Step R to side R
	2	Toeback L cross back of R
	3	Step L to side L
	4	Toeback R cross back of L
20	5	Step R to side R
	6	Drop R heel, while making R spot turn
	7	Lunge L, after completing R spot turn
	8	Clap hands
21-24		Repeat Meas. 17-20, end facing Stage L

STEP FOUR

25	&1	Flap R
	&2	Ballchange L-R
	&3	Flap L
	&4	Ballchange R-L
26	5	Jump on R as L slides back
	6	Jump on L as R slides back
	7,8	Repeat 5,6
		(5-8 are trenches)
27,28	1-8	Repeat Meas. 25,26
29,30	1-8	Repeat Meas. 25,26
31,32	1-8	Repeat Meas. 25,26

(Step Four is done traveling in a large circle to the L, end facing downstage)

(To be concluded next month)

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CECCHETTI COUNCIL of AMERICA will hold a One-Week Refresher Course July 10 thru July 15 at the Park Shelton Hotel in Detroit, Michigan.

JACK STANLY SCHOOL of DANCE will conduct a Summer Normal School for teachers and students starting June 20, in New York City at the Jack Stanly School.

TEXAS ASSOCIATION TEACHERS of DANCING will hold its 7th Annual Normal School July 4 thru July 8 at the Baker Hotel in Dallas, Texas.

NOTE: For other listings of Conventions Normal Schools, Summer Sessions, Etc., see last month's Dancing Star magazine.

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Our Readers Write

Despite the fact that people in the dance profession have very little 'spare' time, the editors have received many UNSOLICITED *letters in which the writers express their feelings regarding the* DANCING STAR *as a magazine. Following are a few excerpts from these letters.*

Editor:

I came across a copy of your magazine on the desk of my dancing instructor. As I read through it I was (sorry) I had not discovered it sooner.

I have been studying dancing in New York for a while now and have hopes of someday entering showbusiness as an accomplished, versatile dancer. This has been my ambition for as long as I can remember and I'm working ever so hard to make it real.

I honestly believe that your magazine is a great help to students and teachers of the dancing field, so I am enclosing my subscription dues for one year.

Sincerely,
Carol Garbarino,
Brooklyn 14, New York

Editor:

I find (Dancing Star magazine) very interesting and colorful and compact for reading. I would also like to say that Robert Foster's illustration was very eye catching.

Looking forward to the next issue.

Sincerely yours,
Miss Sally White,
Edmonton, Alta.

Editor:

Dancing Star magazine stays in the dressing room of my students. They have

(Page 233)

DANCING CAVALCADE

Ballroom dancing champions of San Diego County, Calif., will be crowned June 25th, when the National Smooth Dancers conduct their 6th annual Dancing Cavalcade at Hotel del Coronado.

Approximately 50 couples will compete in Waltz, Foxtrot, Rumba and Tango divisions, with the four title winners vying in an all-around event for the grand championship.

The 1955 tournament culminates a series of 34 contests held in San Diego ballrooms and nightclubs to qualify amateur dance teams for the finals.

Two popular orchestras will furnish music for the competitions and impromptu entertainment and dancing between events.

Judging will be supervised by professional dance directors under Olympic Ballroom Tournament Rules, and the entire production will be conducted by members of the Smooth Dancers' Dancing Cavalcade Board of Directors under direction of Bearl A. Bennett, Program Director.

Jan Taub will be crowned queen of the Dancing Cavalcade in opening ceremonies.

San Diego's Cerebral Palsy Foundation will again share in the proceeds of this event.

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The Los Ayres Dancers of San Leandro, California together with some 200 children from the Los Ayres Dance Studio will present 'Varieties of '55' on June 19 at 2:30 PM at Fremont High School in Oakland, Calif. Following the show there will be a presentation of awards which will go to winners for acrobatic feats. In the above photo are: Judi (on hands) and Joni Ayres.

—Photo by Romaine

ROZANAS STUDENTS PLACE IN U. S. OLYMPIC TRYOUTS

Four students of James Rozanas recently competed in the Tumbling & Gymnastic division of the U.S.Olympic Games auditions.

Competing students were: Olive Schneider Teresa Montefusco, Janet Petersen and Darlene Nelson. Miss Schneider took 3rd place in the women's tumbling and 2nd place in the free calisthenics.

Mr. Rozanas will again conduct a special teaching tour this summer. Following are a few of his teaching stops:

June 13-17—Margie Speck School of Dance Bremerton, Wash; June 20-24—Ruth Von Valey Dance Studio, Seattle, Wash.; July 11-15—Les Williams Dance Studio, San Mateo, Calif.; July 5-9—Rose Anne's Dance Studio, Menlo Park, Calif.; July 18-22—Mason-Kahn Studio, Oakland, Calif.; July 25-29—YWCA, San Jose, Calif.; Aug. 1-5-Charley Baker Dance Studio, Montebello, Calif.; Aug. 6-11—DeRieux Dance Studio, Encanto (San Diego suburb), Calif.; Aug 16-20—Wagoner Dance Studio, New Orleans La.; Aug. 25-31—Dentino Dance Studio, Peoria, Ill.; Sept. 1-3—Dixie Vanderbilt Dance Studio, Waterloo, Iowa.

The Shields family reading left to right: Bunnie, Billie and (mother) Mary. Binghamton, New York.

OUR READERS WRITE

(from page 230)

asked several times if they could have a picture in your magazine.

Sincerely,
Henderson School of Dancing,
Charlotte, North Carolina

Editor's Note: Teachers are always welcome to send pictures to Dancing Star magazine's Student Events section.

Editor:

I recently received a copy of the Dancing Star. Found it very interesting and would like to subscribe for a year.

Sincerely yours,
Maxine's Twinkle Toes
School of Dancing
Long Beach, Calif.

Editor:

It's been a long time now that I have wanted to write you these few lines. We enjoy (Dancing Star magazine) immensely. Your articles are very interesting and always up to date. Our students always look for the Dancing Star. It is an education for them to read and we always wait impatiently for the next issue.

Sincerely,
Mme. Halina,
School of Dance Arts
Elmira, New York.

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'Thumbalena' a scene from the Charlotte M. Hick's Dance Studio of Muskagee and Tulsa, Oklahoma. Seated front is Joy McKellop. First row: Diana Dawson, Justine Campbell, Gee Gee Bishop, Jean Leake; second row: Carolyn Griffith, Jimmy Brown, Becky Hale, Mikielynn Ryser, Robin Motter and Cindy Barger. —Photo by Jim Miller.

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Posed by Russ Saunders and partner. Photographed by Dancers International.

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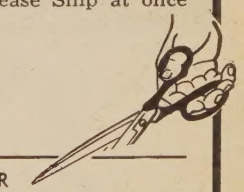

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